Summary of Articles

Two Noteworthy Sculptures from Sannati

—Dr. A. Sundara

Sannati is an ancient Buddhist site. Its rediscovery by S. Nagaraju in 1964, by locating Buddhist sculptures, panels, inscriptions, relic casket as well as extensive brick fortified early historical habitation site that had been noticed earlier by Kapatral Krishna Rao is notable. Some articles dealing with important sculptural remains and inscriptions from Sannati have been published by Sheshadri.

Of the sculptural remains from this site exhibited in the Government Museum, Gulbarga, two sculptures attracted my attention. One is the stomach and waist part of a colossal Yaksha and the other is a *mithuna* (or *dampati)* in fragment, a rare form, both in the round. The two sculptures though in small fragments in subject and form are distinct.

Actually the sculptural piece is of a colossal statue obviously of Yaksha. Only the stomach and waist part of it is extant. The front part of the stomach also is mutilated. The part above the chest and the part below the mid thigh are missing. However the extant part evidently indicates the figure in standing posture. The left hand is placed on the waist. The figure wears "dhotra" with *katibandha* with hanging loop on the sides. The *katibandha* forms a frame to the overhanging pot belly. The obesity is strikingly prominent. The hand is heavy. The figures are stout and the nails are distinct. The *dhotra* is in indistinctive vertical folds in the front.

The *mithuna* sculpture is apparently a donor couple in a graceful stand at ease posture. But the part representing the lady and the part above the neck, the left shoulder, the right hand and the part below the knee of the noble man are missing. However the original total form of the sculpture can be discerned from the available part. The noble man spreads his right arm from behind over his consort's right shoulder. The lady delicately places her left hand with a pair of jewelled bangles on the back of her husband. The man's chest is bare. He weares *dhotra* and *kati-vastra* in rich

folds let loose in *malakara* in the front and in long loops on the sides. The vertical depression along with spinal chord indicating a healthy strong body, flat stomach with the round and deep naval and play of the parts of the body especially the buttocks owing to the standing posture as well as the subdued details of the dress bring out the human form in a soft natural beauty. Both the sculptures are stylistically of the 2nd century A.D.

Previously the author has noticed a colossal Yaksha in round relief at Haigunda (U.K. dist.). Earlier from Sannati too, two or three Yaksha sculptures are reported. But these are Kubja Yakshas performing attendants jobs of carrying lamp on the head etc. The present notice of the normal colossal Yaksha sculpture in Sannati is unlike the Kubja Yaksha form but is similar to that from Haigunda meant for periodical worship. It appears therefore that there was considerable popularity of the Yaksha cult during the beginning of the Christian era in this part of Karnataka. While the Yaksha sculpture from Haigunda belongs to Western-Deccan School of Sculptural Art, as for example at Karle, those from Sannati are more in the late Amaravati, sculptural style. The *mithuna* sculpture from Sannati therefore appears to be significant. Does it represent some divinity (such as Uma-Maheshvara) and cultic in purpose ?

Recent Archaeological Discoveries in Hungund Taluk

– Dr. Shrinivas V. Padigar

In the March months of 1988 and 1989, author had an occasion to conduct field survey of archaeological remains in some villages of Hungund Taluk in Bijapur district of Karnataka. His discoveries included antiquarian remains right from Palaeolithic to recent times. The most noteworthy discoveries are reported in this article.

Prehistoric sites and antiquities : Hand-axes, cleavers, ovates etc. of Early Palaeolithic Age were discovered particularly in the river-bed of the Malaprabha at Benakanavari, Aihole, Nimbalagundi, Hale-Kadival, Hiremagi and Chikkamagi. Scrapers and miniature handaxe belonging to Middle Palaeolithic Age were discovered at Aihole and Bevinal while Upper Palaeolithic cores and burins were noticed at Bevinal, Hale-Kadival, etc. An engraved flat stone fragment found at Siddanakolla is an unusual find as it is a specimen of the upper palaeolithic art, recalling the Mesolithic engraved core from Chandravati in Rajasthan. A neolithic axe was picked up at Hale-Budihal. A new cluster of dilapidated Megaliths was noticed near Siddhanakolla, indicating the Iron Age settlement in the vicinity.

Early Historical Site – Hiremagi : An important discovery was the site of Hiremagi with evidence of early historical township, 9 km. away from

Amminagad, on the bank of the Malaprabha. The site revealed existence of circular walls built of wedge-shaped bricks, and structures of bricks (8 × 20 × 40 cm), "Andhra Ware" pottery, a fragment of rouletted ware, handle of an amphors, considerably destroyed by the villagers.

Medieval Temple at Gudur : The Ramalinga temple at Gudur belonging to early phase of the Chalukyas of Kalyana revealed certain peculiar features. Built of sandstone in *vesara* form, the temple consists of *garbhagriha*, *antarala* and *sabhamandapa* also. The presence of three niches in the walls of the *garbhagriha* interior seems to have been for the trinity, only symbolically. The presence of engraved numerals of c.11th century A. D. practically on all the stone blocks used for construction of this temple, obviously for facilitating construction, is another noteworthy feature of the temple.

Konganivarmma Madhava's Ganiganur Copper Plates

—Dr. H. S. Gopal Rao

The plates numbering three. measuring 26.5 cm. × 6.5 cm. were had from Sri C. M. Basavaraju of Chamalāpura now residing at Bangalore. The record is from Ganiganur, Yelandur tq. This 24-lined Sanskrit and Kannada inscription of Ganga Konganivarma is the first such ever issued by him. It was issued in Saka 172 from Talavanapura. He granted Ganiganur in Kaldalinad to Marammagavunda, S/o. Dharmagavunda and Kada .... who ruled over Nirgundanad and was the son of Katagavunda for their service deed of killing Mara of Konta in a war. The details of the grant deed are in Kannada. The language of the record is faulty and the letters are of different centuries, indicating that the record is spurious or a copy. But it might have recorded some factual details, especially introducing two heroes in Ganga history (The text of the inscription is given).

Tyagada Brahma Pillar of Shravanabelagola

—Dr. B. V. Shirur

The Tyagada Brahma Pillar at Shravanabelagola has one of the 573 inscriptions of the place, and it is a cylindrical pillar with Brahma's image a top and floral designs around. At the Central square part there was an inscription of Chavundaraya on all four sides giving details of his pedigree and achievements. But the writings on its three faces were erased for writing a new inscription during 1200 A. D by one Heggade Kanna. The remaining part of the Chavundaraya's inscription speaks of his military exploits under Ganga Jagadekaveera (Rachamalla). The effaced portion might have contained details of donations or renunciation *(tyaga)* made by Chavundaraya. This custom of erecting pillars to record *danas* is referred to by poet Pampa. This Tyagada Kamba with Brahma a-top must have come to be known at as 'Tyagada Brahma Stambha'.

An Inscription from Tambur

–Dr. S. L. Shantakumari

Tambur is a small village in Kalaghatgi taluk, Dharwad District. During the course of the survey of the region, I have discovered an inscription which was hidden in a field belonging to Sri Nandikatti Saheb of the place. It is 1.12 mtrs in length and 1.02 mtrs. in width and it consists of 62 lines. It is incomplete as it is broken at the top as well as at the bottom.

The inscription is interesting as it is mentioning the name of Dharwad and also a Matha situated therein. It is also important as it is making reference to the genealogy of the priests pertaining to the Matha. This is for the first time that a reference to a Matha at Dharwad is found in the inscription. Secondly, it is for the first time a reference is made to an officer named Kagga, who built the temple of Permeshwara in the name of his overlord viz., Kadamba Virapermmadideva. Thirdly, it is interesting as it is mentioning the names of certain administrative divisions like Makalli-12, Huligodu-12 and Tammiyur and some places like Karagodatala. These places, except Tambur can be identified even to this day and are called by the same names, though they have become forest areas at present.

Stone Inscription at Majilara Balike

Dr. K. G. Vasanthamadhava

Find spot : Kotahuru Village at Majilara house, Mangalore taluk, Dakshina Kannada district. *Date* : Sowmya Saka 1532, Magha Sudha 1-A.D. 1610. The rulers were the Savantas of Mulki, Chennamma devi and Kinnika Savanta (Samants) ; joint rule, because the latter was a minor.

Chennamma devi and Kinnika Savanta, the local chiefs of the Mulki Sime comprising nine maganes, fixed the annual rent of the tenants of the Kantavara temple. The fixed amount was 32 *varahas*. The epigraph states that the land controlling units should not collect beyond the stipulated amount as rent from the tenants. At the same time, the rent of the tenants should not be raised beyond the stipulated amount. Those who violated it would incur the displeasure of the deities namely *Janardana* (Simanturu), Kantesvara (Kantavara) and *Vardhamana* (Karnadu , at present Padu-Panamburu).

Significance : It brings to light the name of the Queen Chennamma and the joint rule of her son. It is a rare inscription, because it refers to the fixation of the annual rents of the tenants of the temple. It protects the tenants from further increase in their rents by their master. The inscription is useful to know the relations among the land controlling units, their tenants and the government. Finally it throws light on political, economic and religious conditions in the region in the first half of the seventeenth century.

Stone Inscription from Gummalapura Gouri Shrine

—Devarakonda Reddi

Gummalapur is 45 km. from Bangalore, now in Tamilnadu. A stone record engraved on granite slab 2.40 mtrs tall and 0.4 mtrs broad is found in front of the local Gauri shrine. This Kannada record has 29 lines with line No. 18, 19, 26 and 27 damaged. It is of Vijayanagara times from palaeographic and linguistic point of view and is dated 17-11-1606. When Emperor Venkatapathi was ruling from Penukonda, Immadi Kempegauda, son of Kempegauda, and grandson of Kampanachegauda was the ruler of Elahankanadu. This ruler made a grant of village Malur to Nanjedeva, the head of Gummalapura Matha, which belonged to the tradition of Revanasiddeshwara of Kollipakai. (This Gummalapura Matha is a branch of Balehonnur Matha now. Nanjedeva was enjoying the status of *guru* to the Elahanka and Sugatur chiefs (vide *EC*X Kolar 64 dated 1614. (The text of the new inscription is published in the article).

The Copper Plates of Bagali — A Historical Inference :

—K. B. Sadasivappa
—Dr. R. M. Shadaksharaiah

The Bagali copper plate is now in possession of one Sri Halappa of Barika family placed in-charge of supply of Bagali Tank water. The plate measures 30 cm. × 20 cms. The writing is in Kannada script and language. What follows below is not a verbatum translation of what is recorded on the plate but only its gist.

On the day, the Vaisaka Bahula 12th of Shri Vijayabhyudaya Salivahana Saka year 805 Shobhanakruta Samvatsara Raja Rajashri Karikala Khanderaya bestows this title to the gate keeper Golla Gopala Gowda on his establishing Bagali. A *huggi* feast was arranged on this day to celebrate the naming ceremony of Bagali. The six elderly persons Mete Banakar, Shanbhogra Venkatapathi, Pathari Kariyanna, Washerman Mallanna, Talwar Bhimanna and Barber Kenganna are placed in-charge of this village. The tank has been built at the cost of 2000 coins. 33 villages are attached to this Bagali Grama. Among them Harapanahalli is Kasaba Grama attached to Bagali.

Criticism : More than 50 inscriptions, some temples and idols goes to the period from 10th C. A.D. to 16th C.A.D. reveal valuable information about Bagali. They establish the existence of Bagali during 10th c.A.D. The village has been referred to as Bolguli, Balguli, Balaguli and Bagali. (2) Bagali Tank has been referred to as Piriyakere in Bagali in inscription, but it is not mentioned in this plate. (3) The style of Kannada letters written in this is about seventy or eighty years old. (4) The names of persons found in this plate are not too old.

(5) 33 villages mentioned in it are connected to the history of Harapanahalli Palegars. (6) Some days later I went to Bagali and conducted enquiry about the plate in detail. Sri Halappa told that the exact matter was taken from the old paper-document and inscribed on it at the time of his father, because the paper was too old to be preserved. (7) Dada Naik, the founder of Harapanahalli Palegar dynasty came from Bagali. In the light of the above facts, the historical information seen on this plate is likely to be belonging to the Harapanahalli Nayakas' period who ruled from the 16th to 18th century.

Scribes and Sculptors of Gadag Taluka

–Prof. L. V. Patil

Some scholars like R. Narasimhacharya, Mewundi Mallari, Shreenivasa Ritti and M. M. Kalburgi have made admirable efforts in studying the poets of inscriptions in Karnataka. The present article aims at identifying the writers and sculptors of inscriptions from Gadag Taluk. According to the Gazetteer of the Dharwad district, from among 32 villages of Gadag Taluk, 211 inscriptions are published so far. Little information is available in them about writers and sculptors of these records as they were silent about the details of their self.

It is mentioned that the authors of the texts of inscription at the village Chinchali in the 9th century A.D. was Parameshwar Bhatta. In the 10th century A. D., Lokayya, Devayya and Kannaja wrote the inscriptions of Asundi, Hirehandigal and Nilgund respectively. In the same way, in the 11th century the scribes at Gadag, Kotumachgi and Hombal were Kalidasimayya, Govind Bhatta and Mahadevayya respectively. In the 12th century, the inscriptions at Kotumachgi and Chikhandigol were written by Jogishetti and Bahubalipandita Deva.

Like the scribes, the sculptors also have spoken very rarely about themselves. However, it can be known as per the record that the engraver of the Asundi Inscription in the 10th century A. D. was Singa. During the 11th century Chavoja and Ketoja engraved the inscription at Kotumachigi and Lakkundi respectively. In 1147 the inscription at Hosur was carved by Bammoja. Only a few of the scribes and sculptors have spoken about their descent. A sculptor called Mantoorayoja and Sondi Seyoja carved the inscription at Kurtkoti and Hombal respectively in the 11th century. It is recorded that Ketoja of Chikkahandigol was the son of Singoja of Kundargi and he engraved the inscription in the year 1099. Ganapoja of Hosur who was the son of Singoja and grandson of the sculptor Morakeshwar Devaru carved the inscription at Shirur in 1133. In the year 1174 the Carpenter Barmoja, the son of Balloja of Narayangal did the engraving at Chikkahandigol.

It needs to be stressed that such information about the scribes and the sculptors is essentially to be found out and collected systematically. A thorough study about their life is to be made on the basis of the available inscriptions in Karnataka. The study of inscriptions is incomplete unless the information about the scribes and sculptors is properly collected. (Abridged and rendered into English by H. S. Bhimanagoudar).

Archaeological Remains of Kotturu — A Review

—S. M. Nagabhushana

Kotturu is one of the important towns in Kudligi taluk of Bellary district. In this ancient town are found archaeological remains which are ascribed to different periods. An attempt is made here to review the monuments of Kotturu. An inscription of 12th century A. D. describes the place as 'Kotturu' and Kotturu Panneradu, Kotturusime etc. are other epigraphical references.

Monuments : There are a number of monuments at Kotturu. Among them Ramalingeswara of 1112 A. D. is now called Gaddekalleshwara Murukallumatha, Siri Math, Kotrammana Matha and Ujjanimatha are also ancient monuments of considerable interest. The great saint Kottureshwara's matha and Hirematha, Tollala Matha and Gachina Matha may be ascribed to Vijayanagar period. These are helpful to the study of early medieval architectural style of Karnataka. There are four published and seven unpublished inscriptions at the place.

Indreshwara Temple of Bankapura

—Dr. Channakka Eligar

Bankapura, a well known historical site located in Shiggaon taluk of Dharwad district. It was the provincial capital of the Rashtrakutas. The earliest reference to the place is found in 'Uttara Purana' of Gunabhadracharya who lived during the reign of Vira Bankeya of the Challaketana family. According to the Sravanabelagola inscription of 925 A. D. this place was ruled by the Rashtrakuta King Nityavarsha Govinda IV. Rashtrakuta Indra IV had his coronation ceremony performed at this place. It is also famous as the place of death of Narasimha II of the Ganga family and Rashtrakuta Indra IV. The Indreshwaragiri (1007), Indreshwara temple (1045) and Indresvarapura (1062) mentioned in records (of the dates given in brackets) are named after his death. The first reference to the temple of Indreswara can be seen in the Koturu inscription of 1045. The date of its construction is not known. So far six inscriptions on the temple have been published. An unpublished inscription discovered by me is the seventh in the series. This new inscription is engraved

on a pillar in front of the Animal Husbandry office in the fort of Bankapura. It speaks of the grant of the village Kasaravalli to God Indreshvara. This grant was made for the welfare of the kingdom and to the King Sri. Chattayyadeva and Padmaladevi. With the help of this inscription and other historical remains, we can say that Indreshvara temple must have been constructed near the fort at Bankapura. Excavations may reveal its site. (The text of the new inscription is included in the article).

The Kalyana Chalukya Temples in Athani Taluk — A Study

—S. A. Jagannath

At Halasi, Gokak Falls, Saundatti, Bailhongal Huli etc., there are temples of Kalyana Chalukya times which are known. But the whole of Belgaum district has more than 100 temples of the style. Of these, in Athani taluk alone, in the Krishna Valley, especially on the South bank there have been many monuments. Athani town has the Amritalingeshwara. Ainapur, Saptasagar, Satti, Savadi etc. which are prehistoric sites have beautiful temples. Kokatnur, Badagi ('Badige'), Balligeri, Savadi (trikuta Gopalakrishna temple), Nandgaon are some other centres with temples. Most of these temples are *trikutachalas* with special lathe-turned pillars and decorative panels. An attempt is made to survey them in the article.

Kalleswara Temple of Gonitumkur

—C.S. Aparna

Gonitumkur is a village in Turuvekere hobli, Tiptur taluk in Tumkur district. It is three miles away from Turuvekere, on the way to Dabbeghatta and surrounded by Nagalapura, Turuvekere, Nonavinakere, Dabbeghatta etc., Three unpublished inscriptions have been found here. There are also Herostones and Mastikals which add to the cultural importance of this village.

There are temples like Gaddakempamma, Arasamma, Ramalingeshwara, Bhairaveswara, Anjaneya etc. Among these, a temple by name Kalleshwara is interesting from the point of view of architecture and it is the oldest. This is a simple temple constructed fully by stone and east facing. It has *garbhagriha, antarala, navaranga* and steps in front of the temple. There are *adhisthana, bhitti, prastara, griva, shikhara* and *kalasha*. All the parts of the temple are intact.

Adhishthana is of *manchabandha* type and *bhitti* and *prastara* are simple. *Shikhara* is of 'Kadamba Nagara' (which is called as 'Phamsara Dravida Sikhara by Dr. K. V. Soundara Rajan) style with 'Brahmachanda Sikhara' and Kalasha above, which has *shukanasa* in front.

Garbhagriha enshrines small Linga and has an open *antarala* in the front. Next '*navaranga*' though small is complete in the sense. The *adhisthana* shikhara and pillars in *navaranga* indicate that this temple belongs to the 11th-12th century.

But, nowhere we find any references to this temple or even about this village. But there is a necessity to study the historical, social and cultural importance of this village.

Tontada Siddalinga Sculpture from Sindagi

–Dr. R. M. Shadaksharaiah

Archaeological and epigraphical survey of antiquarian remains conducted on behalf of Kannada Research Institute, Karnataka University, Dharwad during 1988-89 in several villages in Bijapur district has lead to the notice of ancient habitation sites, sculptures, temples, inscriptions at Sarur, Basarkodu, Gundakarjigi, Sindagi and Charukote. Among the notices a sculpture with a thematic aspect has been studied in the paper. The sculpture is found outside the Sangameshwara temple of Sindgi. An attempt is made to identify the figures in it with the help of literature. The incident of the theme coincides with the representation. They are identified with Tontada Sri Siddalinga and his disciples who met their holiness on two occasions for certain reasons as per literature and tradition. The probability of the erection of the sculpture over this thematic *pitha* is also pointed out in the paper. Besides, on the basis of the style of the figures the date is assigned to circa 13-14th century A.D. Is this identification possible when the date of Tontada Siddalinga is given as 15th century is also a question.

A Curious Sculptural Depiction of Ahalya-Indra Story at Pattadakal

K. Umadevi

It is well known that the pillars of the Virupaksha and Mallikarjuna temples (733-744 A.D.) at Pattadakal bear depictions of narrative themes taken from *Ramayana*, *Mahabharata*, *Panchatantra* etc. Some of the themes are already identified but some remain to be identified yet. One such narrative sculptural depiction is related to the Ahalya, Indra story. Interestingly, the characters appearing in the narrative theme here are identified by inscriptions mentioning respective characters.

The most curious aspect of the depiction is the fact that the theme of the story does not go well with the sources known to us so far. In the depiction, the Apsaras Tilottama and the personified weapon of Indra, viz., Vajra are mentioned. As such the story as known to the Chalukyan sculptors seems to be totally different from the various versions now available to us in various literary works. Further study of the narrative sculptures of the temples of Pattadakal is therefore necessary.

A Rare Padmavati Image from Khanapur

–H. S. Kamble

There is a new temple called by the locals as Shankri temple at Khanapur

(Belgaum dt.). The image enshrined here is a 11 or 12th century icon, with features of Jaina Padmavati, which has four-hand and triple bend posture. Upper arms have *pasha* and *ankusha* and the front left arm is broken to which a sword is attached. The image has tiara, *chakrakundalas*, *kanthiharas* and *bangles.* The tiara has a figure of Jina with a Naga hood over its head. The icon is definitely of Padmavati in standing posture. Such figures being rare, one of such being seen at Aihole which is eight armed. Jaina remains are unearthed occasionally at this hillock on which the temple stands. At Kadkod, one km. away is a Jaina basdi. It appears that there was a Parshwanatha temple near the site of the temple under question.

A Rare Surya Icon from Mundki

—R. R. Joshi

Mundki, a centre of Surya worship is five km. from Alnavar, and is a part Arlavad village. There are ancient temples of famous Surya, Kalmeshwara and many herostones and images. Mundki could have been a part of Anilapur (Alnavar), the ancient capital of the Goa Kadambas.

The Surya temple here is being renovated and the Surya image stands on a four-wheeled pedestal which is artistically embellished, and it is 72 cm. in height and 133 cm. in breadth. The *makaratorana* halo behind the image, though broken, adds to the beauty of the image. Its creepers have damaged figures of Dikpalas, Usha and Pratyusha and Malakaras. The two-headed Surya is 75 cm tall and is standing on a *padma-pitha.* He has a serene face, two artistically carved lotuses in hand and finely engraved jewellery. At the base of the *prabhavali,* there are two female chauri-bearers on each side. They are well decked with jewellery. The *pitha* has seven horses and Aruna. This is a top quality sculpture from artistic point of the 12th century. There are images of Bhairava, Vighneshwara, a *rajayogi* and a herostone of the Rashtrakutas, of the 9th century. The Kalmeshwar temple here is totally damaged. There are images of Jina, Keshava, Bhairava etc., strewn around. This must have been a Kalamukha centre and cult had devotion to Surya also.

A Study on Saraswathi Icons of Karnataka

—K. Vasanthalakshmi

In India, the Goddess Saraswathi is worshipped as the patron of learning. She is worshipped by the Buddhists, Jainas and the Shaktas also. But we did not get Saraswathi temples anywhere in Karnataka before the 11th C. A.D. But from 12th century onwards Saraswathi cult became popular and we will get some Saraswathi temples also viz.

Gadag, Abbalur and Adagur etc. In the Hoysala period we see a number of Saraswathi sculptures, which are kept in the *navaranga* of the temples. The Bhuvaneshwari temple of Hampi may be one of the Saraswathi temple of this period. A guild of sculptors of this period called themselves as "Saraswathi Ganadasis", and a branch of Mula-sangha was well known as 'Saraswathi gana'.

Among the Saraswathi sculptures of Karnataka, the Gadag icon is an earliest one. But all these sculptures have the same characteristics as Saraswathi is sitting in *padmasana* has four hands, and she holds rosary, goad and noose and a book respectively. It is notable that the earliest Saraswathi sculpture found at Kankalitila (c 2nd BC) was a 'Jainayakshi'; attributes of the above tally with the Jaina Siddayikas attributes. But this character is not found with reference to Saraswathi in any iconographic texts. In this background further study is essential about the origin of Saraswathi Cult in Karnataka. But later on, in 15th and 16th centuries we get the Saraswathi Icon which is according to Hindu pantheon, *i.e.*, she holds rosary and book in her back hands and *vina* in her front hands. In paintings also she is pictured as 'Hindu Saraswathi'.

Iconographic Features of Sculptures in Pateswara Temple complex near Satara

Usha Bhende

Though Pateshvara have temples (near Degaon) on the top of a hill range, at a distance or about 7 kms. from Satara, and are reported in the old Satara Gazetteer, they are studied here for the first time in detail. Situated beside two stepped stone tanks, the complex consists of Pateshvara Temple, enclosed in a *prakara*, and 5 partly structural and parly escavated caves. Some of the strikingly noteworthy sculptures in these temples are : Ganeshani, Durga, Sanmukha in the Pateshwara temple, the Shivalingas in all the cave temples, the panels of Dashavatara of Vishnu, the Traimatarah panel of Mahakali, Mahalakshmi and Mahasaraswathi, a Chamundi sculpture, the Astamatrika panel, a panel of 11 deities (Ekadasa-rudras ?) and panels of Sahasralingas with Surya or Keshava or Durga on it, and an 8-armed zooanthropomorphic Nandi.

Some of the interesting and peculiar features found in these sculptures are as follows : The presence of Ganeshani is scarcely known (like the one in Bheraghat). In the Dvadasavatara panel which by itself is rare, the Varaha is depicted completely in zoomorphic form, both the Buddha and the Tirthankara are in padmasana ; the rare depiction of the Traimatarah (not one of the varieties of the Matrikas), with their respective *vahanas*, worshipped by a *yogi* in consonance with the cult of Mahalakshmi popular in this region from at least 11th century A. D. the Ashtamatrikas without Ganesha and Vinadhara Virabhadra usually flanking the goddesses ; the Ekadasa Lingas each

on a low *pitha* of a peculiar shape such as triangular, bow-shaped, star shaped etc., and each with some distinct mark such as a *trisula*. A colossal Linga on a carved simple *pitha* with series of innumerable miniature lingas in rows thereon. And the panels of Sahasra-lingas with Vishnu, Keshava, Surya, Durga are particularly noteworthy. In the sculpture of Nandikeshvara the front part is depicted in human form, 8 armed, seated in Padmasana but the chin being in the form of the snout of a bull. The part of the body from behind the head is in zoomorphic form as in a couchant bull. One of the hands is in *chinmudra* with other hands holding bow and arrow, *sula* and *khetaka* and the other two hands being in *varada* and *abhaya mudras* (with *japamala*).

The sculpture of Dvadasavatara, Traidevi, Ekadasarudras, etc. are all stylistically of 12-13th C. A.D. and the rest of 14-16th C.A.D. The spot appears to be a great Shaiva centre from 11th C.A.D. upto the late Maratha period (as indicated by the structural temples). There is an indication of the influence of Tantric Shaivism of Natha Sampradaya in the latter group of Icons since this *sampradaya* was popular in the late Medieval period and even to-day the devotees of Natha Sampradaya are found in considerable numbers in Satara, Kolhapur region.

The representation of zooanthropomorphic form of Dvibhuja Nandi is not seen for the first time. It is found in the Badami Chalukyan sculptural representations for eg : the panel of Harihara with Nandi in zooanthropomorphic form and Parvati on Siva's side and theGaruda and Lakshmi on Vishnu's side is an instance in this regard. However Nandi is largely represented only in zoomorphic form. But what is particularly noteworthy here is that Nandikesvara in Pateshwara is 8 armed.

Provincial Administration of the Chalukyas of Badami

Ishikawa Kan

The words denoting administrative divisions were *desha, vishayas, ahara, bhoga, rashtra, mandala, nadu* etc., in the Badami Chalukya records. *Vishaya* was the common division, in which lands and villages are mentioned as situated. Under Mangalesha Konkans, Pulikeshin II Avaretika, Kundi, Kanikal, Goparashtra, Palaki Banarajya, Chalikya, in the *Interregnum* Uchchangasasringa, under Vikramaditya I Eruva, Nalavadi, Kundi, Belvola, Bahirika, Kurumayi, Chalikya, Kanna and Avaranta, under Vinayaditya, Nasikya, Palayapattana, Pedekal, Kurata, Venti, Edevolal, Toramara, Nalavadi, Uttarada, Kundi and Karahataka, under Vijayaditya Vamganur, Pedekal, Bavihara, Iridige, Karahataka, Tailitatahara, Alabuka, Goparashtra, Purva-Trikuta, Amrarji, Mairika, Mahagirihara, Pretaharada, Samagiri, Turamara and Pathika, Under Vikramadity II Vamganur, Ciprarulana and Turamara

and under Kirtivarman II Belvola, Panyngal and Turama vishaya are mentioned. They are spoken of in 60 inscriptions.

The *vishayas* can be identified in terms of modern states of Gujarat, Maharashtra, Karnataka and Andhra. *GUJARAT* : Pathika (Broach-Surat), Kasakula (Surat), Bahirika (Surat) ; *MAHARASHTRA* : Nasikya (Nasik), Goparashtra (Nasik), Kurata (Thana), Venti (Thana) Somagiri (Pune), Palaya-tthana (Satara-Pune) ; Karahataka (Satara), Iridige (Ratnagiri), Cipra-rulana (Ratnagiri), Kurumayi (Osmana-bad), Bavihara (Nanded), Kundi (Kolhapur-Sangli), Uttarada (Chaul), Avaretika (Aparanta), Konkana ; *KARNATAKA* : Edevolal (Uttara Kannada, Shimoga), Toramara (Shimoga), Uchchasringa (Bellary-Chitradurga), Panungal (Dharwad), Belvola (Dharwad-Raichur), Konikal(Bangalore), Alakuka (Alaktaka-Dharwad);*ANDHRAPRADESH* Nalavadi (Kurnool) Pedekal (Kurnool), Eruva (Kurnool), Turamara (Anantha-pur), Vamganur (Anantpur-Cuddapah), Banjara, Palaki.

The core country, Bijapur-Lakshmeshwar directly ruled by the royal family. The Senavaras in Avaretika Vishaya, North Konkan, Sendrakas in north Konkan, and also Kundi (Miraj). Gujarat region was ruled by members of the royal family later known as Gujarat branch. Ucchasringa under Adityavarman and later his son Abhinavaditya. The condition of Vengi, well known. Far-flung territories were ruled by royal family members to check revolt and aggression. Banavadi, Vamganur and Turamara were under the Banas, Karnul under the Nalas. Vishaya was both a province or a kingdom like those of the Alupas or the Banas.

No elaborate local system of administration appears to have controlled far-flung territories by overwhelming military force.

Some aspects of Bureaucracy during Hoysala period

M. N. Prabhakara

Manasollasa, an encyclopaedia work of Chalukya Someshwara III, refers to several administrative officers, who are described as Sabhasadas in the king's court. *Aparajita Priccha* another contemporary work of the twelth century while describing the *prasadas*, refers, to several official dignitaries in descending order of their work. The official designations of these officers have been examined with the help of available inscriptional notices of Hoysala period which throw light upon some administrative aspects of Hoysala period.

Administrative divisions of Vijayanagar—A Review

P. V. Krishnamurthy

Desha, raajya, vente/valita/chaavadi, naadu/sime, and *grama* are the administrative

divisions appearing in Vijayanagara inscriptions. We find that they achieved success in respect of both higher and lower level of administrative divisions, such as *desha*, *raajya* and *sthala*, *grama*. But, the middle level divisions *vente/valita/chaavadi* and *naadu*/sime were retained and continued with their variabilities as they existed in earlier period. *Sthala* the lower level administrative division consists of a group of villages and it was very popular through their kingdom and also it is their original contribution to administrative divisions.

Scholars were of the opinion that *naadu* is popular in Kannada region and *sime* in Telugu region. But, our study revealed that the *sime* as an administrative division is a new innovation by them. But, it was commonly used side by side with *naadu* which was prevalent since earlier period. No unit called *naadu* is introduced by the Vijayanagar rulers but *sime* are newly introduced by them all over. We find *chavadi* in some inscriptions of Bangalore district. The term was very popular in Tamil region. *Pattadi* a rare type of administrative division appeared in the inscriptions of Kolar and Bangalore Districts.

Agrahara—Bhattagrama : A Note

Dr. S. K. Koppa

With multi-faceted debates in recent years on the purpose and functions of the *agrahara's*, various issues relating to the role played by them in the agrarian economic structure have assumed greater importance. Therefore there is a need to examine the information contained in the epigraphs and redefine the *agrahara* in the light of this information instead of restricting their meaning to the educational institutions. The present note purports to examine the import of a term Bhattagrama.

Dr. M. M. Kalaburgi, who took up the references in the *Pampa Bharata* and Kurikyal inscription as also the *Ajita Teerthankara Purana* suggested that Bhattagave is a technical term like the agrahara. Further he says that while the *agrahara* was a village granted for the enjoyment of the Brahmanas, Bhattagave was the village granted to any one irrespective of caste or *kula*. Dr. P. B. Desai, noting the references to the *bhattagrama* in the inscriptions, said that *bhatta* was derived from *bhakta* which in turn was a form of the Sanskrit term 'bhai' (to obtain as one's share enjoy, to allot) and he asserted that *bhattagrama* was a village obtained for one's own enjoyment. Dr. Kalaburgi has rightly identified *bhattagrama* (alluded to in the inscriptions) and *bhattagave* (occurring in the *Ajita Teerthankara Purana* of Ranna) to be synonymous terms.

Interestingly some of the inscriptions of Northern Karnataka employ the term *bhattagrama* as an alternative to the term *agrahara*. For example what are referred to as 18 *bhattagramas* in an inscription from Naragund (*SII*, xviii, 141) are mentioned as 18 *agraharas* in another inscription (*SII*, xviii, 150) from

the same village. It may also be noted that the inscriptions from Kannolli refer to the village both as Bhattagrama Kannavalli (*SII*, xx, 140) and Agrahara Kannavalli (*SII*, xx, 39 & 61). Similarly the Village Honawada is referred to as Bhattagrama Honnawadi (*SII*, xi-i 83) and Agrahara Ponnawaḍa (*IA*, XIX, p. 272).

In view of the above references the opinion expressed by Dr. Kalaburgi that Bhattagrama was a village granted to any one, irrespective of his *kula* and Dr. Desai's assertion that it was a village obtained as an *inam* by an individual for his own enjoyment become untenable. In conclusion we may say that the *bhattagrama* was another term used to denote an *agrahara* or a village granted to Brahmanas for their enjoyment.

Kodagu Srirangapattana — An Analytical Study

—M. G. Nagaraj

Apart from the famous Srirangapattana in Mandya dt., there also existed Kodagu-Srirangapattana a place of historical eminence. It was built round about in 1220–45 A.D. probably at the orders of the Hoysala kings near Nanjarayapattana area. It was ruled later by Somadeva and Boppadeva, the princes of the Changalva dynasty, the government of which was committed to them by Hoysala Someswara. In 15th century A.D. Nagaraja, Rangaraja and Periya Raja, the descendants of early Changalvas ruled Kodagu Srirangapattana. At that time its area was supposed to be about 20,000 acres. In about 1502–09 A.D., when Nanjaraja of the Changalva dynasty, constructed a new capital Nanajarayapattana, named after him, Kodagu Srirangapattana became the part of the new capital.

The temple of the deity Sriranganatha must have been built in the small island area in the midst of Cauveri near Nanjarajapattana, during the early years of 13th century. By the 17th century, the temple might have crumbled due to negligence and became a place of penance to one Somappaswamy, a Veerashaiva Jangama. A *gaddige* was installed after his death in that place and used to be called as 'Gutti Matha' which is in existence even to-day. The structure of the Matha clearly indicates that it was a temple once.

Kodagu-Srirangapattana has been reduced to a meagre area of 300-400 acres and has become a hamlet of Maldare Village now and the name only exists in revenue records. The actual place is submerged in coffee plantation which is in the possession of a private company now. Because of these situation, the later maps of Coorg district have shown it as a spot near Maldare and revenue records merely endorse it. But literary and inscriptional evidences and folk traditions clearly indicate the importance and its wide area of existence of the past. Further the analytical study

of the history of Kodagu Sriranga-pattana suggests that Keladi dynasty has its origin in Kodagu Srirangapattana and it was probably descendant of Early Changalva and has migrated from Kodagu Srirangapattana to Ikkeri during the middle of 15 century.

The folk songs and festival of the Kurubas of this area gives evidence regarding the connections between Kodagu Srirangapattana and Palpare—which was the capital of the Early Changalvas, and about the temples that existed in both places.

Perumalepura of the Chitradurga Hills—A Re-exploration

—Laxman Telagavi

Perumalepura situated on the Chitradurga hills was an ancient *Brahmapuri* founded by Hoysala Commander Perumaledeva during the 13th century A.D. This paper is the result of an incessant re-exploration undertook by me in recent years. This was the centre for Srivaishnava-Vaishnava cults and the image of Gopalakrishna now found in the same temple was installed by Perumaledeva who richly endowed it. The areas covering Garudanjaneya doorway, Gopalaswamy pond, Sringara garden and palace complex have been indentified as Perumalepura then inhabited by the Srivaishnavas and Vaishnavas. The Gopalaswamy pond could be identified as 'Hooliyabavi' referred to elsewhere. If proper archaeological explorations are undertaken in the present site around the temple more light can be thrown on the subject.

Kalise Nadu—A Historical Study

—K. Jagannatha Sastry

'Nada Kalise' is a tiny village in Sagar Taluk, Shimoga District. About 800 years ago it was a Capital of Kalise Nadu, a principality. The kings of Santhara dynasty ruled Potty Pomburcha principality having Pomburcha (modern Humcha) as capital from the 7th to the 12th century A. D. According to the local legend Jinadatta was the founder of the kingdom as well as the capital, 'Potti Pomburcha'. According to a folksong, before Jinadatta, this area was ruled by Kanakanayaka, a chief of local hill tribe, having 'Kanakapura' as its capital. Kanakanayaka was a disciple of Bhilleswara, the chief deity of Kanakapura. Jinadatta, after occupying the area, built a temple at Kanakapura for Goddess Padmavathi and founded a new capital by name 'Pamburcha'. The area where the Bhilleswara Temple was situated became a separate village by name Bhilleswara.

It seems when Jinadatta captured this area Kanakanayaka and his followers left the place and came to Hosagunda village in Sagar taluk, and settled there. After some years a small batch of this group might have come to Kalise village and settled there, and called themselves as devotees of Bhilleswara. After the Santhara kings left Patti-Pomburcha during 12th century, and descendants of Kanakanayaka became independent and ruled over Hosagunda Nadu till 13th century. During this period Kalise Nadu was also a principality ; the

mandalikas of Kalisenadu were under the rule of the Hoysalas of Devasamudra. The first ruler of Hosagunda Nadu was Bommarasa, Keleyabbe was his daughter. She had a daughter by name Beeyabbarasi. Beeyabbarasi's husband was Padavalagongana. They had a son by name Boleyamma Veggade. This Baleyamma Veggade became the son-in-law of Ballaveggade, the chief of Kalise Nadu. After Ballavaggade, Baleyamma Veggade became the Chief of Kalise Nadu.

Baleyamma Veggade was the Mandalika of Veeraballal II. Baleyamma Veggade built the Someswara temple at Kalise. After Baleyamma Vaggade, Beeredevarasa became the chief of Kalise Nadu. During this period, Bommarasa was ruling Pomburcha nadu. Beeradevarasa of Kalise captured Pomburcha, defeated the king and plundered the capital.

After Beradevarasa, no other chief of the principality was so powerful. Hence the *nadu* was merged into Hoysala Kingdom. Emperors of Vijayanagara, presented Kalisenadu to Chowdappa Nayaka founder of Keladi kingdom.

There are two temples at Kalise : The Rameswara and the Mallikarjuna. The Rameswara temple then called Someshwara temple, was built by Baleyamma Veggade in 1218 A. D. It is of Hoysala style. The Mallikarjuna temple is more beautiful than the Rameswara. This Hoysala siructure built on a stellar foundation has a *garbhagriha*, *antarala* and *navaranga*. Nandi in this temple is quite artistic.

Hebbur

– Tumkur Sunanda

Hebbur, a hobli headquarters now in Turuvekere taluk was a prominent town for a period of over 1,500 years, and there are remains of scores of temples. The historical importance of the place is beyond recognition now due to its ruination. It was a prominent place under the Gangas and the Hoysalas, and the latter built many temples here. Under Vijayanagara, a chief called Kalli Kamanna was put in charge of the place. Names of Patels of Kalleshapura and Ramenahalli under him are known. A record of Krishnadevaraya is also seen here. The place was a prominent commercial centre. The place name is interpreted as originating from 'hebbuli' (tiger) and a legend is narrated in this connection. The rule of Muslims, the Palegars of Chikkanayakanahalli, Kempegauda, Chikkadevaraya, the Marathas and the Mughuls is also mentioned in the records.

The place is full of neglected monuments and ruins of temples. Of the existing ancient temples, mention may be made of the Shiva, Ganesha, Kollapuradamma, Veerabhadra, Anjaneya, Bisilu Maramma, Heralu Maramma, Tiruppala, Gopalaswamy, Kamakshi etc. There is one Kodandashrama and a branch of the Sringeri Matha. Some of the temples can be assigned to Hoysala and Vijayanagara styles. The place requires the attention of students of history, and also the archaeology department.

Extraordinary Legacy left by Kampili/Kummata Principality

K. Abhishankar

The events connected with the pretty kingdom of Kampili/Kummata, which flourished for just about half a century (last quarter of the 13th century and first quarter of the 14th century) are amazing and significant. An up-to-date appraisal of the same is made in this paper. Kampili in Bellary District, South of the Tungabhadra, which was earlier a distinguished provincial capital of the Chalukyas of Kalyana, was an important possession of this principality, but not its capital. Kummata, north of the Tungabhadra, in Raichur District, with a formidable fort, was their capital. This chiefdom included parts of Bellary, Raichur, Dharwad, Chitradurga and Anantapur Districts, in its hey-day. Its Nayakas held their own positions tactfully as a sort of buffer State between the Sevunas/and the (Yadavas) Kakatiyas in the north and the Hoysalas in the south, who were engaged in triangular fights in the Deccan.

The Kampili Nayakas first come to our notice in 1276 A. D. defending the Hoysalas who were attacked by the Sevunas. The first chief, who is known, was Mummadi Singeya Nayaka (Singeya Nayaka III). His son was Khandeya Raya. In 1303 A.D., we find the Kampili chief on the side of the Sevunas in the latter's continued conflict with the Hoysalas. Within a decade thereafter, the political complexion of the Deccan much changed with the invasion of the region by the Delhi Sultan's army led by Malik Kafur. About 1314-15, Malik Kafur laid a siege to Kummata, buc tould not capture it and returned. Kampilideva refused to pay tribute to Sultan Muhammad-bin-Tughlak and also gave shelter to his rebel cousin Baba-ud-Din Gurshasp. Then two attacks by the Sultan's army on the principality were heroically beaten back. Two recently found hero-stones of Kummatadurga record that in two invasions of the Sultan, two heroes named Rama Nayaka and Singa died fighting. The third invasion led by Malikzada was most fierce and devastating. The ruler Kampilideva and his son Kumara Rama (Ramanatha) and their followers sallied forth from the Hosadurga fort (Anegundi) and sacrificed themselves while fighting the invaders. Their womenfolk consigned themselves to flames, prefering death to dishonour. This was about the year 1327–28, six years before the founding of Vijayanagara Empire in this very area.

What is, in addition, very rare is that the subjects, without being demoralised by this terrible tragedy, made bold to non-cooperate with the governor Malik Naib Muhammad (appointed by the victorious Sultan) by denying him goods and taxes. "The land had risen against him and no one was on his side". He was so helpless and had to flee. There was a new spirit of defiance among the people, which was congenial for undertaking a new historical venture. The sterling character, personality,

heroic deeds and sacrifice of Kumara Rama (Ramanatha), the last prince of this illustrious Nayaka family, have been depicted in glowing terms in Kannada folklore and three Sangatya poetical works of the 16th. 17th and 18th centuries, a research thesis on which has been published. Incidentally, they mention him as born in the "chaturtha kula" (i.e. the fourth class in the Varna order). Though Ramanatha has won admiration from all, the Bedas (originally hunters by profession) of Karnataka, who had founded many principalities, highly respect him as their own.

From two epigraphs of hero-stones dated in the years 1315 and 1323 A. D. and found at Kummatadurga and Ramgadh, both of them belonging to the time of veera Kampilideva, which were brought to light recently, it appears that this family originally belonged to a branch of the Hoysalas. If that is accepted, it would follow that the great Hoysalas too were originally of "fourth social class".

Kavaledurga—A Study

—B, S. Subhadra

Kavaledurga, situated very close to Nagara (Shimoga dt.) was the temporary capital of the Keladi Nayakas for some period and place of refuge to them in times of danger. Kavaledurga encircled by 7 fort walls, had palaces, *mathas*, temples, mosque etc. The place is amidst the hilly region of the Western Ghats and 21 kms. away from Tirthahalli. The hill ranges and the deep forest makes that place inaccessible to invaders. The present study is limited to the fort on the hill with 5 strong laterite walls. It consists of the stone temples the Kashi Vishveshwara, Lakshminarayana and the Sikhareshwara, ruins of the palace, magazine house, tanks and wells etc.

The Kavaledurga hill, situated 3,050 feet above the sea level, has a very strong fort rectangular in shape. This fort has walls of about 30 ft. × 2 ft. in thickness. It has five separate entrances and many bastions. Amidst the deep forest and hilly area, it is difficult to find the track if we miss it. The entrance towers have arched doorways for the watchmen. 'Naga tirtha', a pond, Naga stones, Nagara katte, Panata (warehouse), several ponds and wells are seen and are in ruined condition.

The Kasi Vishveswara temple is peculiar and has two *dipastambhas*. It has muslim architectural styles mixed with the Vijayanagara style—the trefoil discs at the edges of the roof mirrors at the corners and arched doorway. The temple has *mathadwara*, an open *pradakshina* and the *grabhagudi* with Shukanasa and *kalyanamantapa*. A stone pillared structure is also situated at the corner of the *pradakshina*. The Lakshmi-Narayana gudi is a small structure which is in ruins. A portion of the *sikhara* has disintegrated. The temple is situated on the natural rock.

The Sikhareswaragudi, another raised temple is also a very small structure situated at the highest place in the fort. Its doorway faces the west from where the Arabian Sea and the scenic beauty of sun-set could be watched.

Basavappa Nayaka II and the Sringeri Matha.

Dr. A.K. Shastry.

The Nayakas of Keladi (1499 to 1763 A.D.), though Veerashaivas, revered the Advaita Peetha of Sringeri and its Jagadgurus. Like emperors of vijayanagara, the Nayakas of Keladi also visited Sringeri on several occasions, granted lands and other articles and were blessed by the Jagadgurus. Similarly, on several occasions, they invited the Jagadgurus to the court. Whenever the Matha was facing either internal or external troubles, the Nayakas rendered all help and protected the Matha,

When Basavappa Nayaka (1739-55) came to know that Sri Sacchidananda Bharathi II (1705-41) was not keeping in good health, he had sent sugar, sugar-candy and grapes to his holiness as a token of his concern over the pontiff's health. Basavappa Nayaka, through Soora Pandiths also sent presents to Sri Sacchidananda Bharathi on the Chaturmasya occasion. Sri Sacchidananda Bharati offered prayers to God and wished Basavappa Nayaka success. Owing to the illhealth of the Jagadguru, Tippa Bhatta, Son of Tirumala Bhatta was ordained into *sanyasa* and named Abhinava Sacchidananda Bharathi in A.D. 1741. A letter of benediction, addressed by elderly scholars of Sringeri Vidyaranyapura to Basavappa Nayaka II confirms that Sri Sacchidananda Bharathi attained *videhamukti* after having initiated this disciple. These details are available in records of the Matha.

Chennammaji as portrayed in Shivatattva Ratnakara

Dr. Radha Krishnamurthy

The Sanskrit encyclopaedia, *Shivatattva Ratnakara.* composed dy Basavappa Nayaka is a notable source book on the history of Keladi also. the author, the adopted son of Chennamaji was affectionately brought up the queen, and statements by him are more authentic than any other source. When Somashekhara, Chennammaji's husband ascended the throne, he tried to restore justice in the territory as injustice prevailed under his predecessor Bhadrappai He conquered lost territories, restored princess to those who had taken refuge in his state due to loss of position. the constructed a beautiful *matha* near the capital city. Chennammaji is described as the incarnation of Goddess Mukambika. After marrying her, the Nayaka commissioned

her to vanquish the Mlechchas. The work is totally silent about the unfortunate death of the Nayaka and the circumstances causing it. It only says that the state was in a morally depressed condition when she took charge. Channammaji had jointly ruled with her husband. She succedeed him and her extraordinary qlulalities struck wonder. She ruled the territory by means of four *upayas* six *gunus* three *shaktis,* and seven *angas.* She also practised Shivadharma. Rebellious neighbours were vanquished and their wealth, elephants and horses were taken. The episode of Chatrapathi.

The place is full of neglected monuments and ruins of temples. Of the existing ancient temples, mention may be made of the Shiva, Ganesha, Kollapuradamma, Veerabhadra, Anjaneya, Bisilu Maramma, Haralu Maramma, Tiruppala, Gopalaswamy, Kamakshi etc. There is one Kodandashrama and a branch of the Sringeri Matha, Some of the temple can be assigned to Hoysala and Vijayanagara styles, The place requires the attention of students of history, and also the archaelogy department.

Mundaragi Bheema Rao

– C. V. Mathad

Most of the historians consider that the first war if independance was limited only to to North India, It was not so. It was evidenced in South India also. A letter of Nanasaheb Peshwa was received by all the important leaders of South India. Babasaheb of Nargund, Nayaks of Surpur, Kenchanagowda of Hammige and Bheema Rao of Mundargi were among those who had received such letters. They seriously prepared themselves for the anti-British revolt.

Bheema Rao though working as Tahsildar under the British did not like the rule of the British. He slowly started his activities against the British. Developments in the North encouraged the leaders in the South. Police Superintendent of Dharwad, Mr. Thomas suspected Bheema Rao and wrote a complaint against him to the Magistrate of Dharwad. However an eye kept on him. Under the excuse of constructing a pond, he collected three hundred to four hundred people and associated himsslf with the prominent leade.s of this area.

The shrewd British attacked the fort of Hammige and locked the Desai's house in which were collected weapons and amunition and posted a police force to guard the house. Bheema Rao became active and looted the Government treasury at Dambal and destroyed the materials at the local post office. The Government sent police to capture the family of Bheema Rao. Though Bheema Rao was the leader, indirectly he was helped by the Desai of Soratur. Kenchanagauda of Hammige and other prominent leaders.

Now Bheema Rao and Hammige Kenchanagauda, both together planned

to attack Koppal Fort on 30th May 1858 Tbe British. knowing this asked their troops to March towards Koppal. By the time the British troops reached the Koppal Fort, the doors were closed. But the British used their teactics, bribed the door keeper and got it opened. Knowing this, Bheema Rao first killed the treacherous door keeper and sallied forth against the British army. Many people died on both the sides. But the British had an upper hand. Now Kenchanagauda advised Bheema Rao to file. But Bheema Rao did not like the idea of running away. At first shot Kenchanagauda and others and finally shot himself Bheema Rao knew fully well of his intentions and even now remembered for his sacrifice.

Notes on the Five Colours

– K. V. Rajagopal

Five colours are of Permanent consideration specially in the context of the classical Jain texts. The 24 Jain Thirtankaras are identified with these five colours. These five colours are considered mystic ; 16 Thirthankaras are marked as yellow coloured, and two each of the remaining eight with red, white, green and black.

The *Vishnu Dharmottara Puranam*, along with *Jaina Sastrasara Samucchayam* speak of these five colours as important for ritualistic as well as art purposes. In fact our oriental and religious activities give much importance to these five colours. A lexicon, *Amarakosha*, while mentioning fifty and more shades of colours has recognised these five colours alone as basic. The Buddhistic, Jaina and Hindu forms of expressions are mostly in these five colours only. A practice like Nagamandala in South Canara (Karnataka) has its stage (ground) decorated with only these five colours.

The five colours in practice are capable of expressing the chief moods of our cultural temperament. This cannot be far from the ideas of *rasa* and perhaps because of Jainism, these colours have a permanent place in our cultural expressions. These five colours are as old as the Vedic practices and were very important in all walks of life.

These notes are prepared in connection with a book on art-facts of Tuluva culture, edited by me for the Lalithakala Academy, Karnataka, the Chief Editor being R. M. Hadapad, Chairman of the Adademy during 1989. The following areas are covered in the above discussion and notes : (1) Jaina stuccos of Mudabidri, S. Kanara, (2) Nagamandala and Dakkebali of S. Kanara, (3) Bhuta cult in South Canara, (4) Chaurapanchashika paintings, (5) Six paintings of Bhutas by A. C, Burnell (1882), (6) Native ingredients in five colours , (7) Mangalya or Tali and Mangaladravyas including the ritualistic term 'Muthaide' in Kannada, (8) Poet Pampa and his *Adipuranam* in Kannada – a tenth century work, and (9) *Sankhya Sabdamanjari*, Sanskrit work.

Historical Poems in Sanskrit,

Dr. Mallikarjun Paraddi

Historical poems in Sanskrit are so full of mythological narration that A. B. Keith appears to be justifiable when he remarks as follows : 'That in the whole of the great period of Sanskrit Literature, there is not even one writer, who can be seriously regarded as critical historian" (History of Sanskrit Literature, 144).

Philosophical out look of ancient Indians may be responsible for such a state of affairs i.e. to say that they attached more importance to achievements of individuals than to their personal life. Secondly, the authors were patronised by rulers and were after fame as poets. Such being the case, it is rather difficult for us to expert them to be impartial and accurate in the narration of historical events. At the same time it is too much to agree with the view that ancient Indian writers had no historical sense at all.

Following are three historical poems in Sanskrit dealing with Karnatak history. (1) *Vikramankadevacaritam* by Bilhana of Kashmir (Second half of Eleventh Century A.D.) deals in 18 cantos with the history of Chalukya Vikramaditya VI. Some of the events narrated in the poem are supported by inscriptional evidence. (2) *Madhuravijayam* or *Virakamparayacaritam* by Gangadevi deals with the Vijayanagar King Kampana or Harihar II by name (1362-1374). (3) *Saluvabhyudaya* by Rajanatha Dindima (about 1480 A.D.) (yet to be published) deals with the achievements of Saluva Narasimha who declared himself as independent King later.

The Utility of Trivikramabhatta's Nalachampu for the cultural Study of the Rasthrakuta period

—B. S. Shyamala Rathnakumari

Trivikramabhatta was for some time the court poet of Rashtrakuta king Indra III (914-922 A.D.). He was also the composer of the text of the Begumra and Jambagaon plates of Indra III. Trivikramabhatt's *Nalachampu* or *Damayanthikatha* is the first *Champu* composition in Sanskrit literature. It is an incomplele work in seven *Ucchvasas*, but furnishes a vivid account of the king, the minister, the army, the boar hunt, the king's daily routine, the coronation ceremony, the dress and the found habits of the people the royal camp on the eve of the *swayamvara* of Damayanti, the high standards of attainment in fine arts like singing, painting, cooking etc.

Information regarding the geography of the country is also available in the text–Vidarbha and the Nishada countries are described in detail. The rivers Godavari. Bhima and the Kaveri are also mentioned. Rashtrakuta patroage to Saivism and the popularity of the Kartikeya, Tapovana, situated in

Kogali-500 is hinted at. Rashtrakuta banner Palidhwaja is also referred to.

The paper is the Kannada rendering of the Hindi commentary by Sri Kailashapati Tripati with some additions here and there.

Inscriptions Poetry and local legends as background for Historical studies (Based on Ekantada Ramaiah aud Adaiah

—*C. Nagabhushana*

The materials collected by a historian should hot only consist of the events but also the psychology which shaped these events. Therefore it is very important to trace the thoughts of the people which shaped the historic events. For the reconstuction of cultural details, poetry and legends help a ot, when an event is evaluated.

Though on the surface level poetry and legends look alike, there is a basic difference between them. A legend deals with the past events and narration is not clear. Moreover a legend incorporates other details according to the necssity of narrative context. In poetry a single character occupies the central position and other characters revolve round him. Therefore is no scope for superficial details. For example Harihara's poem about Ekantha Ramaiah is considered as poetry whereas shantha Niranjana's *Abalur Charite*, about the same historic personality is known as a light legend.

The article takes into consideration the seeming differences among inscription, poetry and legends ; it also reinforces the fact that these three are interconnected in historic study. For this purpose this article takes into consideration Ekantha Ramaiah and Adaiah to show that poetry and legends play an important role in the reconstruction of history along with the inscriptions.

The Ababur inscription about Ekantha Ramaiah, Harihara's *Ekantha Rami Tandegala Rugale* and Shantha Niranjana's *Abalur Charithe* have contributed to the reconstruction of Ekantha Rama's period. Ekantha Rama's fight against other religious to up hold Shaivism, his miraculous powers inspired by his guru 'Chikkesha', King Bijjala's patronage are all described in great detail in the inscriptions, poetry and local legends.

In the poetry and legend about, Adaiah bringing Someshwara from Saurashtra for installation of Puligere can be seen. The date of installation can be ascertained from the details about Adaiah's life cannot be had by considering poetry, and legends of that period in isolation. Only through the connected and combined study of inscriptions, poetry and legends, Adaiah's life could be rebuilt.

Study of Foreign Travellers' Accounts : What Next ?

Dr. G. S. Dikshit

In the following five ways, the study of Foreign Travellers' accounts can be carried further :

1) From the Foreign travellers' accounts, thus for our attention was concentrated on getting material for the history of India. This is clear from the titles of such account-Tavernier's *Travels in India* and Bernier's *Travels in the Moghul Empire.* Both Tavernier and Bernier have written about other countries like Persia, where Indian merchant controlled trade and finance. We must know about Indians in Persia from this account.

2) We may have complete translations of foreign Travellers' accounts. But we have neglected to read about these writings relating to countries other than India. *Periplus of the Erythraen sea* has a lot to tell about Indian merchants in East African ports which we should know.

3) We have paid attention to what the Chinese travellers have written about India ; but we have not bothered to know what the Chinese historians say about the activities of Indian scholars, artists and merchants in China during the first 1000 years of the Christian era.

4) Some travellers were understood in one way earlier another. But in recent years, their writings may have been understood in another way. Formerly, Nikitin the Russian traveller, was not properly understood because his English translation depended upon the imperfect original. New Russian writers nave produced a much more satisfactory account of his travels from which we can learn more about the common people with whom he mixed freely unlike any other foreign traveller.

5) Lastly there are some travel accounts which for some unaccountable reason have escapcd our historians'attention. Tom Piraes's *The Suma Oriental* which contains valuable account of Vijayanagar in Krishnadeva Raya's time is one such. There are also many foreign travellers especially German, about whom we know next to nothing. It is high time, we make an earnest attempt to find out these accounts and translate them from European languages into English and Indian languages.

Moments in Shimoga District (1930-1980)

—D. K. Kulakarni

The Shimoga district has special place in Karnataka's peasant movements history. The district has originated many peasant organisations and movements, which later spread all over Karnataka. Compared to other parts of the State the causes and nature of the movements like 'land to the tiller', 'remunerative prices for agrarian

prouucts' and blockade of roads (rasta roko), non-co-operation to the Government, are not much different. In this article an attempt is made to review a brief account on, the peasants uprisings in the Quit India Movement, the Kodagu Tenants Agitation and Sugar Cane Growers Association and Karnataka Rajya Ryota Sangha Movements.

The article is based on the materials avialable from primary, secondary and personal interviews with the concerned peasant leaders. The article deals with the movement's orgin, course, decline and their impacts on social, economic and political life of Karnataka.

First Mysore (Dasara) Exhibition 1888

— Vemagal Somasekhara

Exhibitions in general were started 1850 A.D. onwards all over the world. The first great Exhibition was held at London in 1851, and others followed in Paris, Chicago, Calcutta and other places.

In 1877 the kingdom of Mysore was hit by drought and the people of Mysore endured great suffering for nearly a decade due to this drought. To improve agriculture and industry in Mysore, Sri Chamarajendra Wodeyar and the British officials confined their energies to introduce scientific methods, both in agriculture and industry and organised an Exhibition 1888. Preparations were started one year in advance. The Exhibition was held for one week after five days of the Dasara Festival which was named as "Agricultural and Industrial Exhibition".

It is with the object of highlighting the participants and materials exhibited, prizes awarded, and other aspects of this exhibited, prizes awarded, and other aspects of this exhibition held in 1888 at Mysore, that the article is intended.